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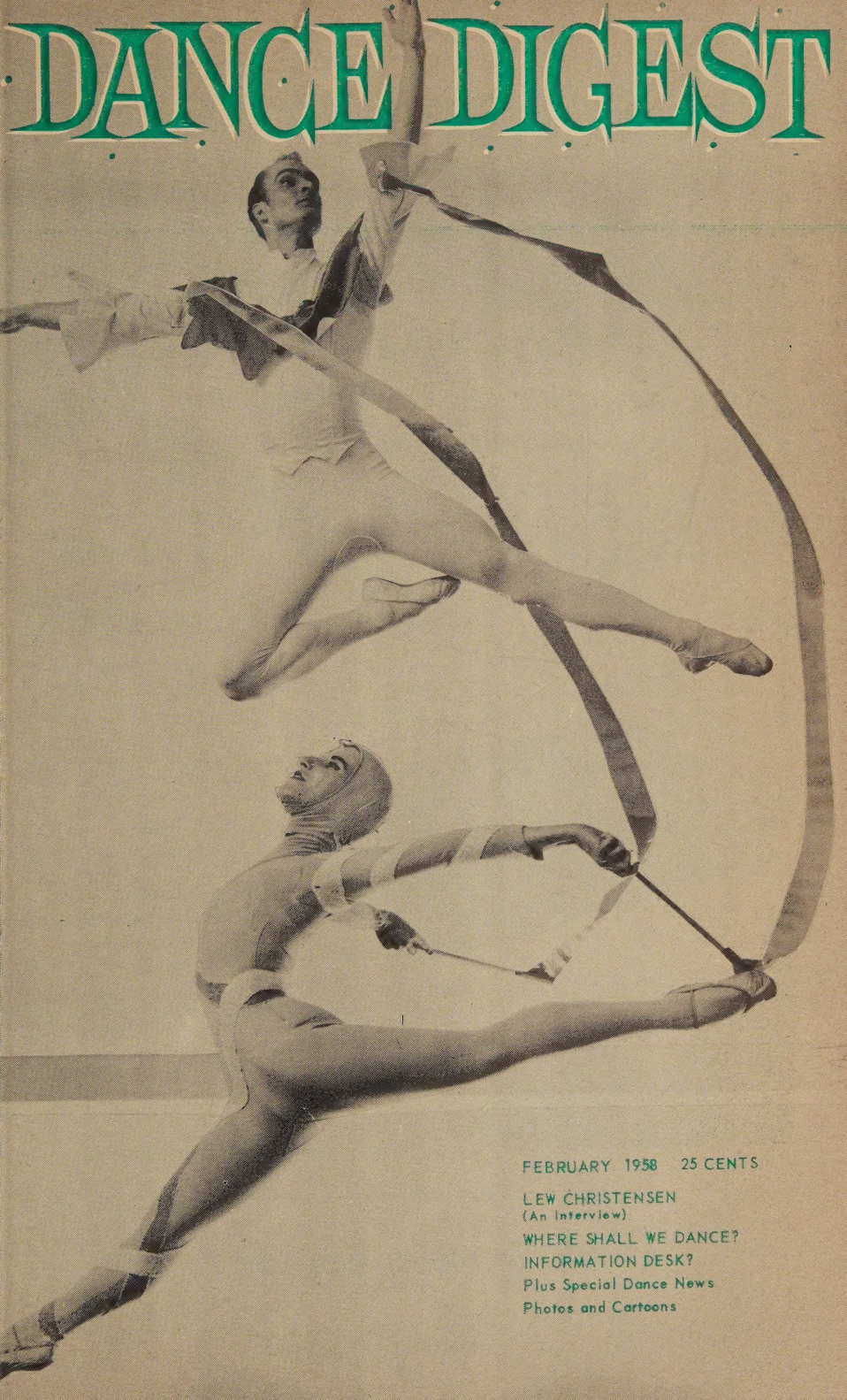

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—Romaine

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an informal interview with

LEW CHRISTENSEN

(Artistic Director of the San Francisco Ballet Company)

This is the sixteenth in a series of informal interviews with prominent personalities in the world of dance. Mr. Christensen was interviewed back stage at the Civic Auditorium, December 8, in San Jose, California, prior to the opening performance of the San Francisco Ballet Company's annual full-length "nutcracker" tour.

Q. Mr. Christensen, isn't this the first of a series of California cities in which the San Francisco Ballet Company will play its full length version of the "Nutcracker"?

A. That's right. The other stops will be Santa Barbara, Pasadena, Los Angeles, Fresno, Sacramento, Berkeley, San Francisco and we close this particular tour in Palo Alto.

Q. Would you tell us how you came to choreograph this complete version of the Nutcracker Ballet?

A. This ballet is in its twelfth consecutive season and was originally choreographed by my brother, Willam. Four years ago we decided to do a new production of it. We felt the old one was pretty well worn. First off, we hired artist Leonard Weisgard to design new sets. We then went over the original score and opened it up so that the ballet is now in its original form.

Q. Had you thought about this particular version for some time before starting on it, Mr. Christensen?

A. Well, the ballet was originally done in a suite, which was all the music we could get at the time. For some reason this country didn't have the complete score. Just the suites that were recorded, therefore we would do most of the second act. Finally we were able to pick up some parts of the first act. Some of it was actually orchestrated from piano.

Q. What were some of the major problems confronting you in this adaptation?

A. Being a large ballet, it requires an awful lot of equipment and people. The ballet is originally made up of children from the schools; particularly in Russia. The whole school participated in the ballet with the regular company doing the more important roles. We have the same problem over here. When we tour this company we have to take children from eight up to fourteen and fifteen years of age. And to tour a company of thirty-five or forty children becomes quite a problem, what with school permits, tutors and chaperones.

Q. I know you've choreographed a number of excellent ballets. Would you care to name a few?

A. Probably the best known is my "Filling Station," which is in the New York City Ballet repertory now, as is "Con Amore." Both of these are also in our repertoire. Recently I did ballet premiere for UNESCO, called "Emperor Norton," a subject of course, with which most San Franciscans are familiar. There are others, but at times like this I have a hard time remembering my own ballets.

Q. Mr. Christensen, which in your opinion is your most successful ballet?

A. Probably it isn't my best ballet, but "Filling Station" has given me more notoriety than any other of my ballets.

Q. Which ballet has given you more personal satisfaction?

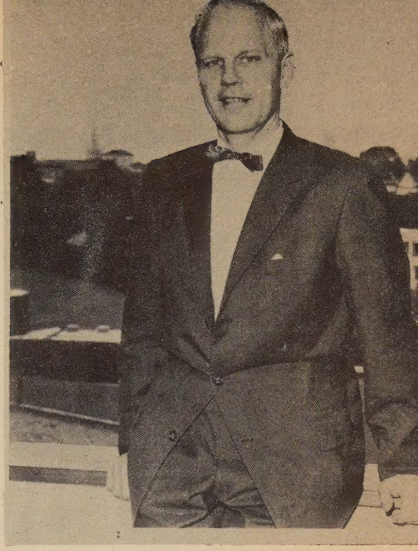
A. Frankly, no ballet has. After a ballet is choreographed and played a while, I don't know why, but I lose interest in it.

Q. Don't you have a new ballet coming out shortly?

A. We're trying to do a new two-act ballet of "Beauty and the Beast," which is also Tchaikowsky. It's made up of pieces from Tchaikowsky which haven't been played very much. That is quite a job by itself, organizing this material in such a form that we can adapt it to the story, Beauty and the Beast.

Q. In your opinion, Mr. Christensen, what are some of the basic requisites that go into the making of a successful ballet, insofar as public acceptance is concerned?

A. You usually have to have a sound story. Many stories are rather naive, or immature, literally, so far as the literature is concerned. The story should be convincing without having to resort to tricks in order to make it so. Naturally a good score is also an important requisite. You must have good decor.



LEW CHRISTENSEN,

Artistic Director

Q. Are today's ballet audiences throughout our country composed in the main of balletomanes, or would you say that an average audience is made up from the public at large?

A. No. In some cities you will find so-called ballet audiences, but I think you'll find that the balletomanes still hold forth. I noticed that in New York, when the New York City Ballet used to perform, there were always the same faces, but nowadays there are new faces. We're having the same experience here in San Francisco.

Q. Just how important a part does what we know as "sex appeal" play in a successful ballet?

A. Well, sex appeal in any kind of theatrical peformance, with few exceptions, is very important.

Q. Offhand, what are the names of some ballets containing this particular quality?

A. I can't think of any at the moment that would give you a very clear definition of the subject, but I know that when a choreographer or director works they have to find the appeal of a particular dancer and a particular role. The whole thing must appeal, of course, to the audience and this is usually realized through a nice appearance, a nice figure, and a person who is not inhibited.

Q. As a choreographer, are you ever conscious of injecting sex-appeal into your own ballets?

A. No. I usually work more abstractly with my ballets; that is, I work closely with the music. If the music has this sex-

appeal, the ballet will also have it. If not, the ballet won't.

Q. Could you explain how sex appeal is actually brought out in a ballet?

A. Mostly through costumes and movement. The color, cut of the costume and the use of the body movements, not obvious, but appealing movements, all help to bring out this factor. The performer must have some appeal — and I don't mean obvious sex — otherwise they are of no interest to the audience.

Q. It's true, isn't it, Mr. Christensen, that the San Francisco Ballet and the New York City Ballet have a mutual exchange program between them?

A. We have had it in the past and probably will have it in the future. We exchange repertoire and artists. We've been so busy recently that we really have been unable to do much along this line.

Q. Was there ever a written contract, or agreement, between the two companies?

A. No. I used to work with the New York City Ballet and being a very good friend of George Balanchine and Lincoln Kirstein we often talk about what's going to happen next season. Through these discussions I may ask to borrow this or that and they'll say yes, and maybe we can do something from your works here. It's just a sort of verbal agreement.

Q. At present, what is on the agenda for the San Francisco Ballet Company insofar as travel is concerned?

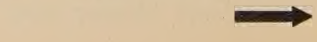
A. Our next tour is going to be to South America sometime in June until September. Beyond that point we are negotiating for a tour of the United States and also for Europe.

Q. Are you in favor of foreign country tours?

A. Yes. I think it's a great satisfaction both to the company as a whole and to the choreographer to have his works shown. It's like a painter who paints a beautiful picture and then puts it in his garret. Nobody sees it, nobody cares about it. There is a satisfaction in having others see your work. Not only that, it's a necessity because a new production may cost

---

Scenes from the San Francisco Ballet Company's complete 'Nutcracker'. Upper: Suki Schorer, Tilly Abbe and Louise Lawler. Center: Ribbon Candy Dance'. Lower: From the 'Spanish Chocolate', Julien Herrin and Gloria Cancilla. —Photos by Romaine-Skelton



twenty thousand dollars and you can't possibly give enough performances in your own city to pay for it. Therefore, you have to tour it. Also to tour it in major cities throughout the world and get major criticisms is quite a satisfaction.

Q. I'd like your comment on the following quote from George Amberg's book "Ballet in America," in which he states: "The touring schedule is the ruin of any ensemble; the physical and moral hardships of a transcontinental trip kill spirit and initiative and illusions . . . " Mr. Christensen, how do you feel about this?

A. I think he's referring mostly to the early touring where they had so many one-night stands. In such cases a performer does not have an opportunity to train and to keep his technique at a high pitch; therefore over a six-month period he will become very tired, and is likely to deteriorate.

Q. Weren't you decorated by the King of Cambodia recently?

A. Yes, I was. I believe that Benny Goodman and myself were the first two artists to receive that honor.

Q. And wasn't there some sort of honorable mention in reference to you and your ballets some time back in New York City? Would you tell us about this?

A. Three years ago I revived "Filling Station" and brought "Con Amore" to New York City Ballet for the first time and I think I had the unique distinction of having two hits in a row, which most choreographers don't enjoy, as one usually doesn't come off. What actually happened was that John Martin wrote about this in his paper.

Q. Did you do any dancing while you were in the service?

A. No. I was an infantryman.

Q. You were in the Infantry? Didn't this play havoc with your muscles as far as dancing goes?

A. Yes. It was very bad for the muscles. I never danced after that.

(To Be Concluded)

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WHERE SHALL WE DANCE?

by **Florence Kolos**

How would you like to be dancing in a high-ceilinged, spacious room where the lights are softly flattering and the music is subtly exciting? Where there is so much room that you are not constantly being bumped or stepped on and where the air does not hang heavy with smoke and body odors, but is clean and fresh? No matter what your taste in dancing, swing fox-trot, smooth waltz, catchy rumba, tempestuous samba—even rock 'n roll—the orchetsra beats out a definite rhythm for your dancing pleasure. Perhaps there are even two alternating orchestras, one for waltz and fox-trot and one for the Latin numbers, and both are playing for the sole purpose that you may enjoy your dancing.

Look about you. The ladies are wearing full-skirted "ballerinas" that sparkle with sequins as they swirl about the large floor. Evening gowns, cocktail ensembles, afternoon dresses, all are glorified by the exotic surroundings. Ladies have only to smile and dark-suited men will vie with each other for the privilege of dancing with them. The men have their choice of many charming and capable dance partners just for the asking. There is no need to suffer the whole evening with one dancer if he is not to your liking only time can limit the number of dancing partners it is possible for you to enjoy in this fabulous evening of dancing.

Now it's intermission and you join friends at a roomy, comfortable lounge for refreshments. Tables are not jammed together, and no rude waiter hurries you, or snatches away half-filled glasses in order to hustle more business. If you do not care for hard liquor you may have a cup of coffee, or a soft drink, as the majority do. In fact, it's quite probable that anything stronger than beer or wine is not even available.

Whether you're fun-loving or lonesome, married or single, lone wolf or gregarious, you find company to your taste and dancing to your pleasure. It is possible to form lasting friendships, even to find romance, by sharing an evening's dancing pleasure in this informal, congenial atmosphere.

If you are a parent and your young daughter loves to dance, you need never worry about her attending such a place. There is always a matron either in the ladies' ample dressing room, or circulating about the floor, whose duty it is to help a damsel in any kind of distress, be it obstreperous straps or ardent suitors. A doorman unobtrusively checks all men for unwarranted bumps in their clothing, and plain-clothes men quickly quell even the smallest disturbance that might arise. Should there be the least sign of misconduct the offender is quickly and quietly escorted from the

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Yet, unfortunately, the very name "ballroom" is anathema to many people. Why? Chiefly because so many who condemn have never tried the wholesome pleasure of ballroom dancing as experienced by true dance enthusiasts. Ballrooms all too often are erroneously associated with honky-tonk dance halls. Actually, there is as much difference between the two as there is between hamburger and filet mignon. Evolution in public dancing stems from the '49er saloons, dime-dances, cheap dance halls, to the excellent ballrooms that are to be found in almost every city today. Numerous dance studios teach all types of social dancing, but where can people use this instruction to the fullest advantage? Certainly not in tiny, crowded bars, supper or night clubs with their postage stamp floors! The answer lies in modern ballrooms.

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When Jean Harlow burst on the movie world in an explosion of glamor and sex appeal, co-eds all over the country turned platinum blonde as fast as peroxide could get in its work. Those who wanted to be "blonde all over" sported yellow rain slickers, rain or shine. Soon they added messages in crayon or lipstick like, "But, sir, I'm only 18," "I belong to no man," "No, there are no more at home like me."

At the same time, the jalopies with slogans like "Peaches, here's your can," and "Four wheels, no brakes," "Dont laugh, your daughter may be inside," crowded the streets of the college towns.

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What tomorrow will bring is anybody's guess. Bermuda shorts seem here to stay — for a while, anyway. Long, knitted "sock caps" are gaining popularity in New England. The Southwest's cowboy boots and hats are making inroads through the Middle West. And the raccoon coat has come back again — with a bang.

What do all the fads add up to? "Decadence," say the Russians. "The last flight before settling down to marriage and responsibility," say psychologists.

But Attorney Irving Clark of Seattle says, "It's just a lot of innocent fun. Nothing for anybody to worry about." Clark should know, because he held the 1939 record for swallowing live goldfish at Harvard — 24 down the hatch in rapid succession.

THE DANCE IN NEW YORK

Edited by
W. H. STEPHAN

Flower Hujer and Company
Carnegie Recital Hall
November 11, 1957

A concert of jazz dances by Miss Hujer opened with a "Walk Around" identification production number. From the first entrance one felt the inherent humor and even good-willed satire behind the action of the performers. If Miss Hujer would give us permission to enjoy the entire concert as a light-hearted take-off it would result in a successful as well as humorous and delightful evening. However, it soon becomes apparent that the works are meant seriously and are played straight. The fun is still there despite the choreographic intent, but too often the laughter is at the work rather than with it. This, of course, varied in degree from the highly successful **"Vogue Dictates"** in which the audience went along for a hilarious jaunt through many issues of the fashion magazine; to the disastrous laughter of the same audience at the seriously choreographed **"Carnival."** The whole secret of Flower Hujer's success and failure lies within the range of these two pieces. Everything about her indicates a sharp, smart, sophisticated tongue-in-cheek approach, which

Flower Hujer and Hilbert Rapp
—Stephan

smacks of witty satire. However, too often she attempts a straightforward approach which looks quite dated and frequently backfires from the original intent.

In the **"Tennessee Ernie Suite,"** Kurt Bieber, Bob St. Clair and Hilbert Rapp were particularly outstanding in **"Sixteen Tons."** The piece had a wonderfully infectious rhythmic base and was just far enough removed from literal pantomime to keep it interesting. **"One**

Suit," with a lively performance by Bob St. Clair, was choreographically poor because of its literal and dogged fashion of following the words of the song. The same weakness plagued **"You Don't Have to Be a Baby"** and **"Watermelon Song."**

"Love Story" and **"Carnival,"** cast in a serious vein by Miss Hujer, were done in a modern-balletic style. They were old-fashioned, heavily weighted with plot and unimaginatively choreographed.

The **"Musicians"** proved to be a delightful romp by three Picasso-like performers. Another delight was **"Vogue Dictates,"** which showed Miss Hujer at her best. She has a delightful flair for smart, satiric spoofing. This same flair also was evident in **"Salome,"** which was done as a burleque. The idea of casting Salome as a burlesque queen aided by six gentlemen who manipulate her various veils was a real inspiration. The piece still needs work and sharper definition, but it is exactly right for Miss Hujer.

The inventive and colorful costumes were designed by Miller Richardson. Members of the company included: Grace Ziebarth, Bob St. Clair, Hilbert Rapp, Ralph Harmer, Frank Piper, Kurt Bieber, Tom Kelly and Ron Stratton.

— Bill Hooks.

Cooper Union Dance Series
Letitia Jay
A Program of East-West Dances
November 22, 1957

When the Occidental artist approaches art-dance forms, there is always the question as to direction. Shall the dancer aim for an authentic reproduction, or shall he try to push further with this acquired knowledge into creative realms? Letitia Jay has attempted the nobler and more difficult of the two — the latter.

Her opening dance was a choreographic setting of Ferde Grofe's **"Grand Canyon Suite."** Using her Eastern dance techniques as a springboard, she fashioned many lovely passages. There was real beauty and mystery stemming from a creative use of the technique in the section dealing with the Painted Desert. Again in Cloudburst the technique and the choreographic ideas welded into an exciting whirlwind. The oriental use of drapery was beautifully integrated into the dance structure. In these two instances Miss Jay succeeded in utilizing her Eastern training with Western ideas and the results were happy. In other parts of the work, such **"On The Trail,"** the results were too literal, too pantomimic, and as a result also seemed too long. Perhaps, the piece itself is too sprawling for a single soloist.

Miss Jay also offered two short dances set to poems. Dylan Thomas' **"Death Shall Have No Dominion"** was neatly structured but too brief to resolve itself with any impact. **"Afternoon on a Hill"** by Edna St. Vincent Millay was a charming trifle.

The second half of the program dealt with twentieth century jazz pieces. After a very erudite explanation of the oriental influence on modern jazz, Miss Jay demonstrated her short lecture with several brief popular dances. They were all unworthy examples of her concise and lucid explanation. They either relied on very literal pantomimic rendition of the words of the songs or fell into a series of movement cliches. If Miss Jay would fulfill choreographically the points of her introductory remarks,

these "Western" pieces would be vastly improved.

In closing it might be remembered that Letitia Jay is the inventor of a dance notation system called "Jay Dance Notation."

—Bll Hooks

Mary Anthony & Company.
—W. H. Stephan

Mary Anthony
Y.M.H.A.
November 10, 1957

The audiences for the modern dance seem to be getting smaller and smaller while the ballet season is being constantly extended and using the largest theatres and auditoriums available. Currently New York City Ballet is playing a nine-week season at the huge City Center Theatre and it is difficult to secure tickets. The modern dance has been presented by a very few performances in small, out-of-the-way auditoriums and playing to sparse audiences. Can the majority be wrong?

Mary Anthony presented her company in a full program divided into three sections. The first was a total loss as she inadvisedly choreographed for her group many ballet movements for which the company was obviously unprepared and untrained to do. This resulted in making them seem like beginning dance students; they were simply choreographed out of their accustomed technique. This was proved during the second section, **"Song,"** to Debussy music which was the only acceptable item on the long program. Here the dancers on familiar ground accredited themselves well in this slight lyric work. In the final and third item Mary Anthony grappled with a Tennessee Williams play and proved she should leave the drama alone. The usual words and attempts by the dancers at acting, a thing which has been in vogue the past several years.

One wonders if Mary Anthony has enough to say to an audience to ask it to spend two hours with her in a theatre. Perhaps it would

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have been wiser just to have been a part of a program for which she has been announced for later in the season at the Dance Series in this same theatre.

— Robert Miller

Erick Hawkins
Hunter Playhouse
November 24, 1957

Mr. Hawkins' entire program consisted of a single, long, long dance performed by himself and Nancy Lang and entitled, **"Here And Now With Watchers."** The concert was scheduled for a fashionably late hour, 9:00 p.m., but actually got underway at 9:30 p.m. Everything about the program seemed endless, first getting it started, then getting it finished.

The dance began with a section titled **"The."** Presuming that this is the English article "the," it was completely mystifying as to what "the" had to do with Mr. Hawkins and Miss Lang who walked around the stage dressed in oriental-style pajama tops carrying huge wings.

Even more puzzling was the second section, **"Inside Wonder or Whales".** The familiar tank suit with bits of color added here and there was employed costumewise. More walking around and seemingly significant posing transpired. With deadly seriousness and a succession of leotard changes, four further sections of the work continued. These were called **"Vulnerable Male Is," "Here Made of Falling," "Invisible House Is Female,"** and **"Multiplicity."** Since the house lights never were brought up during the entire program, it was impossible even to guess which section was being performed.

Section seven, **"Clown Is Everyone's Ending,"** resulted in an almost human performance. Mr. Hawkins for a few moments seemed to rise out of the obscurity of the piece and his own personal absorption. However, the final section, **"Like Darling,"** sank back into the same vague, meandering path of the rest of the piece.

The score, which was murderously performed on the keyboard, strings and case of the piano, was composed by Lucia Dlugoszewski. Like the ballet which it accompanied the score relentlessly plugged along much in the manner of a studio improvisation.

Designs, credited to Ralph Dorazio, consisted of two packing-crate-like objects on either side of the stage. The costumes were a meaningless succession of tank suits with non-objective blobs of color attached. Miss Lang wore pale whitish danskins producing a deathly pallor.

If these puzzling journeys into obscurity (influenced by Zen Buddhism?) are to be given any validity there must come from the choreographer something more than cryptic (or meaningless) program notes. Somehow a new movement vocabulary, or at least a new arrangement of the existing dance language, must be utilized. Eric Hawkins remained throughout strictly within the frame of modern dance classroom technique. He seems hopelessly lost in the chasm between his semantic approach and the physical-theatrical end result.

— Bill Hooks

Valerie Bettis and Company
Louis Johnson and Company
The Anna Sokolow Dance Co.
Kaufman Auditorium, YMHA
November 17, 1957

The Dance Center of the YM-YWHA presented three radically different companies on its second

Swen Swenson in Valerie Bettis' 'Dominio Furioso'. —W.H. Stephan

offering of the season. The audience journeyed from a **Commedia del Arte** frolic through a rather sleazy night club and on into an abstract visualization of Alban Berg's **"Lyric Suite."**

By far the happiest stop was with the frolicsome comedians of **"Dominio Furioso,"** choreographed by Valerie Bettis. Miss Bettis has availed herself of a lively script by John Malcolmn Brinnin which gives a delightful twist to the balletically overworked Columbine, Pierrot, Sylvia and Harlequin. This happy romp was punctuated by many good humored, satiric lines which all the dancer-actors delivered with a delicious tongue-in-cheek relish. Miss Bettis is most happily cast in a combination of dancer - mime - actress role. The combination of the three elements seems to illumine her natural wit far better than has been previously demonstrated in pure dance. Patricia Birsch proved an audience's delight with her pert characterization of Sylvia. Pierrot had just the right amount of laughter and pathos as played by J. C. McCord and Swen Swenson made a handsomely droll Harlequin.

The score by Bernardo Segall is tailored to an exact fit for the work. **"Cozy Corner,"** by Louis Johnson, never really left the ground. It seemed always just ready to take flight but instead remained steadfastly grounded. The first section with Herman Howard and Michalyn Jackson set a mood but never progressed beyond the orig-

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Bashkar —W.H. Stephan

inal impression gained on the opening curtain. A trio, mysteriously entitled **"Black Swan,"** showed a swift pickup of one man by two girls. The intent of this section was blurred by the briefness of the piece and the lack of definition given the three characters involved. However, it was nicely performed by Maggie Newman, Helen Taitt and Louis Johnson. Suddenly, Carter Johnson burst upon the **"Cozy Corner"** in a frenetic "real gone" sort of dance that for a few moments really captured something more than the surface quality of the rest of the work. In the final section Asia Mercoolova gave a fine performance, dancewise, of a drunk. Once again, however, the choreographic conception as to the type of "drunk" was vague. The whole piece needs some main core, some point of view or some central figure to give it continuity and true substance.

"Lyric Suite," which has been previously reviewed in these columns, was given a polished performance. To this reviewer, much of the piece still remains obscure. A program note stating Miss Sokolow's intent might possibly help clarify the work.

— Bill Hooks

Bashkar and Sasha
Carnegie Recital Hall
Nov. 9, 16, 23, 30, 1957

A year ago Bashkar and Sasha with a company of eight Brooklyn Hindus performed at Carnegie Hall and Brooklyn Academy. This month after a period of night club engagements Bashkar and Sasha repeated last year's program (or 8 of the 12 numbers) as a duo act. Incongruous as was the size, color and age assortment of the company it was more satisfying than an evening of just two performers. The year has been prosperous judging from the amount of jewelry displayed by both artists. The year has also been good in Sasha's development. She works clean and fast and shows she has taken lessons But weighed with Bashkar she is found wanting. She just hasn't his technique. This is brought home pitifully in passages where they do the same movements. In her solos we did not find this fault.

The high point of the evening was Bashkar's solo, **"King Cobra"** dance. The acrobatics may not appeal to dance purists but it is good commercially and this is Bashkar's field. The honors would have been shared with his **"Sacred Plate"** dance but alas he has chosen to share this number with Sasha, which might be gallant but also diminishes the effectiveness of the dance and fairly shouted her secondary position in the team. Although presenting a night club act as a concert is an error,

Bashkar and Sasha are a fine looking couple and should be seen.

— W. H., Stephan

Opera "Sweet Bye and Bye" Presented at Julliard November 22, 1957

Music — Jack Beeson
Libretto — Kenward Elmslie
Choreography — Myra Kinch

The New York Herald-Tribune wisely commented that this production was performed three times and exactly twice more than it deserved. Nothing got off the ground including the dancers who were able but hindered by Myra Kinch's inadequate choreography. This supposed choreography proved to be quite similar to the pointless wigglings Myra Kinch herself used to perform with Ted Lewis' Jazz Band during the same time that the opera was set, which is the fabulous twenties. Though Myra Kinch performed during the twenties and should know the period well, her attempt at making a recreation of the epoch was dull, pallid, and passé.

— Robert Miller

'Miss, a Rumba lesson quickly—I'm on my way to South America.'

Carmen Amaya Brooklyn Academy November 2 and 3, 1957

Carmen Amaya's performances show like a jewel in the generally dull offerings we have been having. Her program is well organized and produces a swift-moving and exciting evening. The company is beautifully costumed, and in ad-

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dition to Miss Amaya there is another dancer of star caliber in Goyo Reyes who is excellent in both classic and flamenço styles. The theatre was full and generous in their appreciation of the really first rate concert which was both fine art and exciting entertainment.

Carmen Amaya is among the top of the list of the numerous Spanish companies. She produced a much more rewarding evening than Jose Greco's last Broadway appearances. In Amaya's early appearances in this country she was a flash fire — surprising and astounding — now the excitement is still there but she has the ease of greatness and the assurance of a master artist. See Amaya.

— Robert Miller

Carmen Amaya

Cooper Union Dance Series Sophia Delza — A Program of Traditional Chinese Action Dances — with Narrator Donald Somers

The Cooper Union Audience was enthralled with Donald Somers' learned and witty narrations on the Chinese Classical Theatre. His sophisticated charm seemed exactly suited to the highly stylized material with which he dealt. As a result of his introductions one's expectations were greatly heightened. Unfortunately, the performance of Miss Delza failed to live up to these expectations.

It is rather strange that of her ten dances Miss Delza performed only one piece dealing with a woman. In this little drama, **"A Buddhist Nun Craves Worldly Love,"** she was delightful. Not only did she capture the yearning delicacy of the young Buddhist novice movementwise, but she also spoke with a wonderful poignancy the thoughts of the young girl.

The bold male dances were performed by Miss Delza in a workmanlike fashion, but lacked the real insight which she was able to bring to the Buddhist nun.

Certainly the educational aspects of the program were an unusual treat, but it is felt that Miss Delza would do herself a much better service should she drop some of the male hero dances and concentrate on the female roles, for which her performing bent is more pronounced.

The authentic music for the program was recorded in Shanghai especially for Miss Delza. The lovely costumes greatly enhanced the visual aspects of the program.

— Bill Hooks

(Continued on page 68)

Information Desk

- *A new column designed to help the Dance Teacher — as well as the Dance Enthusiast!*

INFORMATION desk

Q. I am currently doing research on a number of dancers and their activities. Can you suggest any way I can get the background of these dancers and their careers without spending countless hours searching hit or miss through the various dance publications?

A. Research, as anyone knows who has prepared even so much as a term paper, takes much patience, and many hours of diligent searching. However, since you mention dance publications, you might try "Guide to Dance Periodicals," compiled by S. Yancey Belknap and available in most large libraries. Or if you wish, you may order it from University Press, University of Florida, Gainesville, Florida. These excellent books give a breakdown by author, subject, and where to locate same. Also try Dance Encyclopedia, by Anatole Chujoy and published by Barnes. Here is an excellent history of dance and dancers by the editor-publisher of Dance News.

Q. Could you give me some ideas on how much an average dance school should spend on advertising?

A. When you say "average" dance school we assume you mean the smaller, independent schools as opposed to the larger chains. Generally speaking, the "average" dance school should spend approximately between 10% and 15% of its gross income on advertising. A number of years ago one of the larger chain dance studio operators wrote an arti-

(Continued on page 79)

RUMPLE — (*musical comedy*)
Alvin Theatre
Opened November 6

The choreography by Bob Hamilton of this new Broadway show is routine. It goes back in style to pre-DeMille or pre-"Oklahoma" days. The period does not revive well and looks pale alongside of Robbin's **"West Side Story"** or Jack Cole's brilliant dances for **"Jamaica".** Both Gretchen Wyler and Barbara Perry deserve better material to work with. The big opportunity was lost when nothing was done with the old time cartoon characters which offered the best dance-wise material.

— Robert Miller

Merce Cunningham —W.H. Stephan

Merce Cunningham and Dance Company
Brooklyn Academy
November 30, 1957

The Black Cotton Stocking League was out in force to see the latest effort of the Merce Cunningham Company. And were they surprised to find the Master had digressed to using old-fashioned, decadent music. To those of us assembled and steeled against the John Cage plinks and plunks it was a pleasant surprise to be able to enjoy the excellence of the company without being diverted or downright annoyed by the Stop Watch School of Music.

The premiere of **"Labyrinthian Dances"** found the company costumed in various arrangements of black and white stripes (and one yellow polka dot costume) against a backdrop of a huge black bullseye on white. The company, Carolyn Brown, Viola Farber, Marianne Simon, Remy Charlip, and Bruce King together with Mr. Cunningham performed very well and they are a handsome group to watch. The score by Hauer (piano for four hands) was played by Mr. Cage and David Tudor.

The least successful part of the program was Mr. Cunningham's solo, **"Changeling,"** also a premiere. The close jerkiness of this dance brought laughter from devotees who saw the joke but we prefer the leaps and long, flowing movements that Mr. C. does so well and make him such a pleasure to see. The addition of a red skull cap to the costume did not enhance his appearance.

For sheer delight the company's performance of **"Picnic Polka and Banjo"** is one of the best things of the dance season. Mr. Cunningham has performed **"Banjo"** as a solo before, but now he has made it a group work preceded by the charming **"Picnic Polka."** It is all a light, bouncy production in the minstrel style with Gottschalk music. And it proves that the company and style of dancing can be

equally winning with music with a melodic line.

With **"Springweather and People"** (first performed in New City, N. Y., on a Guggenheimer grant) we have an Earle Brown score of thumps and squeaks by an eleven-piece orchestra which did no service to the dance. The orchestra seemed embarrassed to have to play it and we were embarrassed for the company to have to dance to it.

The program ended with **"Nocturnes"** to music by Satie. This is a repeat from the Jacob's Pillow performance reveiwed in this magazine, October 1956. It wears well and shows the company off in good style. It also has some of the most imaginative costumes by Bob Rauschenburg, who furnished decor and costumes for the whole program.

— W. H. Stephan

(Continued on page 70)

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Murray Louis and the Henry Street Playhouse Dance Company
Henry Street Playhouse

This very pleasant program marked a departure from the Henry Street Playhouse Dance Company's usual preoccupation with science fiction and dehumanized dance materials.

The first half of the evening was devoted to a long, seven part dance called **"Journal."** Murray Louis as principal dancer and choreographer created a private journal — it might be more aptly described as pages from a personal diary. And this was a diary of the heart. It was interesting to watch the various portions unfold, each with its different color connotation and dance mood carefully fitted into a well rounded whole. Mr. Louis trod sentimental ground without any of the vapid display of sentimentality. The entire work evolved as a rich and warm sojourn through the stages of an emotional maturing.

Peggy Barclay, Clare Lorenzi, Laura de Freitas and Anne Sherman served as a sort of Greek Chorus to embellish and comment upon the stage of the **"Journal."** They move well but lack the authority of the more experienced girls who assisted Mr. Louis in the latter part of the program.

"Corrida," cast in a mode inspired by the Spanish, opened with a brilliantly performed women's dance. Gladys Bailin was particularly outstanding as the soloist. Her ability to dance fully and manipulate intricate drapery with ease and skill was a joy to behold. Following this flashing opening, Murray Louis and Carol Martindale performed a duet reminiscent of the matador-bull relationship. It almost amounted to a love affair between the matador and death, symbolized by the bull. The performance was tense but lacked something of the fire which Miss Bailin had previously injected into the opening section. The whole company returned for the final portion of the work. They brought the piece to a visually exciting, if not choreographically conclusive, finish.

The costumes, scenery and lighting were theatrically and functionally correct for both works. The entire program was technically excellent.

— Bill Hooks

Tere Amoros
Carnegie Hall
November 3, 1957

Tere Amoros is a handsome young lady well trained in Spanish dance. Unfortunately this is not nearly enough equipment with which a single solo performer can hold a concert audience through an entire evening. The greater part of the evening was spent waiting for the dancer to change costumes. The dances themselves were simple affairs, however, well done but nothing out of the usual student category. The costumes were average. Miss Amoros was brave in presenting herself in Carnegie Hall, but probably ill-advised. She is not nearly ready for such demands. Among Spanish artists only La Argentina has been able successfully to give a solo concert. Greco, Amaya, Iglesias, Antonio and Argentinita all have had groups backing them and have had the advantage of more interesting choreography and costumes than Miss Amoros had. It all seemed pleasant but provincial.

— Robert Miller

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LONDON footnotes

by PETER CRAIG-RAYMOND

Alicia Markova

—Walter E. Owen

✔ Alicia Markova scored a surprise triumph at this year's Royal Variety Show at London's Palladium. With thirty major stars on the bill, the two real ovations went to Judy Garland — and Markova, dancing Le Mort de Cygne.

✔ Beryl Grey has just left to dance with the Norwegian Ballet — busy, looking wonderful, these few months away from Covent Garden have changed her tremendously. News, too, of another ex-Sadler's Wells ballerina: Violetta Elvin. Violetta is still in Milan awaiting marriage to the Italian she became engaged to some eighteen months ago. Nationality complications are causing the delays.

✔ Anton Dolin's Festival Ballet are set for another SRO season at London's Festival Hall. With them this time they bring a new production of **Casse Noissette.**

✔ **Bells Are Ringing** opened this week at the Colliseum. Jerome Robbins brought nothing fresh to this show which, in London at least, is saved solely by brilliant Janet Blair. Much, I assume, as Judy Holliday must have saved it on Broadway. I thought the subway number quite clever, but choreographically the bells remained unwrung. . . . Janet Blair, though, is worth the whole evening. She makes it all worthwhile.

✔ The show we anticipate is **West Side Story**. Advance talk about this is tremendous here, if only we get (Equity will oppose this, of course) the B'way cast, I think **West Side Story** could do for London what **Oklahoma** did all too long ago. . . . Certainly, and I think British Equity should ponder this, we cannot afford any more "British version" flops of Broadway musicals.

✔ The difference between local and imported work is brilliantly evidenced at the Dominion-theatre where Judy Garland has a team of great allround dancers from the Palace. Nothing in Lon-

don can touch these men. And what a lift they give the whole **Judy Garland Show.**

✔ To add to public puzzlement at the name similarities between the major Royal Ballet (now in the U.S.) and the junior group, this second company has now opened at Covent Garden. I've had several complaints already, similar to the complaints evidenced when the juniors toured the U. S.

✔ A dynamic, incredibly cheerful woman who swam a river in spats to escape — during the November revolution — from Hungary last year, joined my wife and I for dinner this week. She is Maria Fay who escaped with her scientist husband, Peter, and a young dancer named Rudi. Today she is tremendously active as a teacher, bringing the Budapest Ballet discipline to London dancers. . . . I don't think I have to wish her success here — she is one of those people with success already built in.

✔ Off to Leningrad's Ballet School goes the first English girl ever to study in a Soviet dance school. She is 17-years-old Cambridge girl, Anna Wooster who sailed on the S.S. Baltika this week. What an opportunity — and I think Anna will simply learn to dance better, not think worse.

✔ A Soviet company, the Urals

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The ballerina dances
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like that
With a corn on her big toe?

Ensemble, opened at Drury Lane this week. An odd mixture of flamboyance and matronliness, the Ensemble had a gaeity which I found very appealing. Far from professional, yet there were some successful numbers. Especially one, for the men, which forcibly reminded me of the woodchop number in Metro's **Seven Brides for Seven Brothers.**

Speaking of Metro, **Les Girls** was the Royal Film Show choice this year. A beautifully light, frothy musical, it sparkles with Kay Kendall, Mitzi Gaynor and Taina Elg. Oh yes, there's Gene Kelly, too — his happiest work in years.

The first good Ballet Dictionary has been published here by Penguins at a fantastic 75 cents. It's a paperback, true, but all of 600 well-printed pages. Soon on sale in the U. S., I recommend it heartily although the author makes a surly attack upon me. How fair can I get? . . . Seriously, at five times the price it would remain a work of great value, conscientiously and thoroughly produced.

WHO SAID THIS?

(a) ". . . When watching a dance team I always have the suspicion that if the gal makes a mistake the guy beats the heloutta her."

(b) ". . . Dancing is a lively human activity which by its very nature is part of all of us, spectators and performers alike."

(c) ". . . The recipe for ballet is one part dancing, one part music, one part drama, one part costume and scenery. When these four ingredients are mixed with skill and presented on the stage the result is ballet."

(d) ". . . I once went back to the Trianon Dance Hall at Sixty-second Street and Cottage Grove Avenue where I learned to dance and thirty-six girls refused to give me a dance before one finally consented."

For the answers to "Who Said This?" turn to Page 77

Starla Anderson, student of the Baker studio in Montebello, Calif., has appeared with the Betty Hutton Show, the Ted Lewis Show and is planning a European tour this winter.

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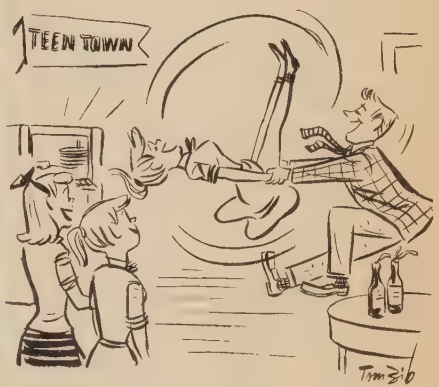

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(A Review)

THE SIGNATURE OF LOCALITY / j marks

In 1936 John Martin's outstanding book **America Dancing** was published by the Dodge Publishing Company. In this book Mr. Martin briefly discusses the adventures of a young woman; her wide intellectual and esthetic background, her problems of selecting a life's occupation and, finally, her position, at that time, as a modern dancer. Today that same woman appears throughout the world in quite a different capacity, as an interpretator of Chinese Action-Dances from the classical Chinese theatre. In seeing Sophia Delza perform recently at the Contemporary Dancers Center in San Francisco, it was vastly interesting to this writer to question the reasons for Miss Delza's reorientation from modern dance to Chinese classical dance. For in such reversals and revisions one always suspects to discover a human drama.

In many respects there could be nothing so different from one another as the modern dance and Chinese classical dance. And yet, in numerous other ways, one can readily find a close association between the two. For that matter we can ponder just what influence Grecian and Oriental imitation have had upon the entire matrix of the modern dance; inasmuch as Duncan, St. Denis, Shawn, Graham, Weidman and Humphrey as well as all of those dancers who grew up under the influence of these pioneers of the modern dance were originally preoccupied with the modes of eastern dance. Sophia Delza's development, it would seem, functions in direct reversal to that of her fellow modern dancers; even prior to the solid formation of an idiom of interpretative dance she left her labored experiments behind her and, while traveling in the East, became devotedly absorbed in learning of the most traditional dance idiom of world history. One can speculate on the reasons for the divorce — but that is all. One can further speculate on the significance of the change of intent, but the speculation leads nowhere unless it merely reminds us that Miss Delza originally had great difficulties in deciding in which of the arts she would spend her life.

Sophia Delza amply demonstrates her interest in the Action-Dances of the classical Chinese theatre in the lecture-demonstration which occupies the second half of her San Francisco program. Speaking on T'ai Chi Ch'uan, the ancient art of harmonious exercise which dates back to 1000 A.D., and is still practiced in the Orient for the development of physical, emotional and mental well-being, Miss Delza stressed the character of T'ai Chi Ch'uan as an unique technique of moving without strain in slow tempo, through a long series of continuously flowing forms, creating a feeling of calm and containment, and an inner strength. And certainly within the six dances which composed the earlier part of her program one felt this containment and calm, this balance within the universe most strongly. At the same time, without much effort, one could recognize the detachment of the modern dancer, the spatial awareness in the circular movements of the arm, the kinetic manipulation of properties and fabrics, and even the angular employment of torsal and leg balances; all qualities which function strongly in all forms of modern dance.

Answers to WHO SAID THIS?

(From Page 74)

(a) **Walter Winchell** in his syndicated column, Dec. 1957.

(b) **Merce Cunningham** in an article titled "The Impermanent Art" printed in Number three of 7 Arts published by Falcon's Wing Press.

(c) **Arnold Haskell** in his book "How to Enjoy the Ballet," published by Morrow.

(d) **James T. Farrell,** author, in an article which appeared in Tomorrow magazine.

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The dances, as performed by an Occidental, also bring to mind certain characteristic stances and postures of Martha Graham: the startling moments when, for instance, Miss Graham stands poised, unmoving, and yet mobile, projecting an inner motion and expectation of muscular energy. The Chinese classical hands displayed by Delza also bring to mind the hands of a great many American modern dancers; so too the arabesque executed with partly flexed legs.

It would seem to me that should Delza pronounce in a two-word phrase the magnetism of her chosen dance form these words would be: **magic** and **discipline.** And now it occurs to me to question to what degree this magic and discipline is understood and fulfilled by Sophia Delza.

I am not oriented to the mode of Chinese classical dance. My experience with the form, like that of all Occidentals, is related to observation and imitation. And thus, like the reader, I can only respond as a foreigner. It seems to me that Delza unfortunately is in much the same position. No matter her devotion, her serious study, the intellectual understanding she may have of her dance form, Chinese Action-Dance as performed by Sophia Delza is a highly **disciplined** and totally **unmagical** art form.

As a felow-critic commented to me after the performance, the foreigner never seems able to capture the essential and really fundamental magic inherent in the ethnic dances of the world's peoples. Our American-born and trained Negroes seem as inadequate in interpreting primitive dances of Africa as the American-born Anglo-Saxon is inept in his performance of Oriental dances. Behind the overt form of these dances, the technique required for their delivery, there exists the most essential character of their purpose: a meaning deeply and abidingly lost within

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the ambiguity of a people's religious mysteries. We can, as observers, vicariously sense the presence of this magic without understanding it; we cannot however, it seems to me, provoke this magic unless, like Pearl Primus, we are exceptionally sensitive artists.

For this reason I hesitate to compare the offerings of Delza with those of the "Azuma Kabuki Dancers and Singers" or the "Dancers of Bali" or any of the numerous folkloric performances we Americans have just recently had ample opportunity to see. Delza's cotnribution to the American dance theatre is of a different nature.

It seems to me that Delza is essentially a purist educator. Her Oriental dance is as unrelated to the theatrical imitations of Ruth St. Denis as it is from the magical incantations of a temple dancer in China. She demands utter simplicity in her production: general and natural lighting, no scenery or theatrical "tricks", simple make-up and authenticity in costume and steps. Her presentations, in this manner, whether accompanied by a lecture or not, seem like lessons in a foreign culture delivered by one of our own race and nationality. A voyageur who has gone, seen and learned only to return and speak in foreign terms of things foreign even to himself; a procedure not unlike that of the historian who studies and then from such studies reveals conclusions without having the opportunity of actually living in times other than his own.

This is the stuff from which delightful programs are formed. And the Delza program is a delight. Costumed with simple beauty, consisting of a range of well-balanced solo works such as "Journey on Horseback," "Sword Hero," "Entrance Dance" and "A Buddhist Nun Craves Worldy Love," and presented, as Delza expressed it to this writer, 'as if the audience came to see the dance and not as if the dancer performed for the audience," the program was abundantly considerate, never beyond the reach, conservative in quality and expression, disciplined and well-mannered.

One simply recalls, if only through the commentator contemporary with the earlier Delza, the experiments in jazz dance, electronic instruments, social dance-dramas, silent dances and the great range of controversial efforts which in the 1930s were the cornerstone of an emerging dance form. Then and only then, at least for a moment, one wonders if the theatre is really the place of delight or discovery.

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INFORMATION DESK

(From Page 67)

cle for a leading magazine in which he stated that if you wanted to make $100,000 in the dance teaching business you must spend $25,000 on advertising. This of course is 25% and quite a large figure for most studios. However, you would be safe and wise to spend 10% of your gross income on advertising. This could include direct mail, phone book classified ad, newspaper, etc.

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Book Reviews

SQUARE DANCING
A History
by S. Foster Damon
(Barre Gazette, Barre, Mass., 54 pp. $3.25.)

A perusal of this scholarly, albeit interesting book of little known facts and anecdotes about Square Dancing shows the fruits of the author's diligent search over the years through dance-books, travelers' chronicles, newspapers, poetry and even sheet music. The outcome is an exceptionally interesting collection of Square Dance history dating from as early as the 1600's to more or less the present era.

Anyone interested in Square dancing and its history will find this book anything but dry as witness the following quote: "At this point, one should take time to explain that the Puritans approved of dancing and enjoyed it thoroughly," or, "In 1785, a young Englishman, Robert Hunter, after riding forty-five miles in a heavy rain, attended an assembly in New Haven on October 20. The master of ceremonies introduced him to Miss Betsey Beers, with whom he "walked a minuet"; then he danced country dances with Miss Law, the judge's daughter. At ten they were regaled with tea, coffee and "elegant supper" then from eleven to one, they danced "Cotillions, jigs, and Scotch reels . . ."

Farther on the author states: "By the 1890's, square dancing was rapidly ebbing from sight of city society. The sad story of its decline may be traced in the **Galop** (1884-97), the first American magazine devoted to the dance . . . An article, "Prompters" in the number for October, 1893, attacks independents bitterly. The prompter, "or as styled in some places a figure caller-off" is generally "a very poor musician, with a 'big voice', who has got all his knowledge from cheap handbooks."

Ample footnotes substantiate the author's source of material.

Suffice it to say that this is certainly one of the most interesting and enlightening books of its kind that this reviewer has yet run across.

— B. H.

(Concluded on next page)

Book Reviews

An Introduction to
BENESH DANCE NOTATION
by Rudolph and Joan Benesh
(Pitman and Black,
48 pp., Illustrated, $2.50)

First begun in 1947, the Benesh system of dance notation has now become a reality. Aside from being used at the Sadler's Wells School along with Labanotation, it is also becoming more widely used abroad.

In the Beneth method the positions and movements are synchronized with the music by writing them in a comparatively simplified system of symbols on music staves just beneath the notes. Even a first reading of this book seems to point out its comparative simplicity and practicality. Perhaps a line or two from Arnold L. Haskell's 'Foreword' to the book will bear out this fact.

"I am the last person to be able to learn anything of the kind without the greatest difficulty, but even I could rapidly understand the principles of this very visual method of recording movement . . . "

The book touches on such subjects as "Writing Down Positions," "Movements,"" "First Steps," "Direction" and "Writing With Music." There is also a complete extract done in Benesh notation to "The Shadow," by John Cranko. Also pictured are examples of Modern, Can Can, Charleston and Acrobatic movements set down by the Benesh method of notation.

By and large, it appears to this reviewer that the Benesh system is a reasonably simplified and economical method of recording not only the dance but all kinds of movement. For the dancer, teacher and choreographer here is a book well worth looking into.

— D. S.

INBAL OPENS 3-WEEK RUN AT MARTIN BECK THEATRE

Inbal, The Dance Theatre of Israel, launched its first American tour January 6 at the Martin Beck Theatre. The Company played a three-week stand. Presented by S. Hurok, under the auspices of the American-Israel Cultural Foundation, the troupe of Yemenite dancers recently completed a successful London engagement and are now touring abroad.

Inbal's repertoire derives largely from Biblical interpretations as well as Yemenite folk-lore, all especially arranged by Sara Levi-Tanai, its brilliant director-choreographer. Musical backgrounds are provided by flute, cymbal, drums, bells, and a small orchestra.

London critics were enthusiastic in their comments regarding Inbal. The **London Times** called it "exotic" and singled out Margalith Oved's "Song of Deborah" as "stirring" and the four-part "Yemenite Wedding" as "pure folk-lore."

The **Daily Expres** described Inbal as "A show with spirit, style and fervent faith," while the **Daily Telegraph said,** "The whole performance fascinates by the directness and simplicity of its evocation of Hebrew beliefs." The **Manchester Guardian's** ballet critic succinctly labeled it "a gem".

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Non-dancers are also welcome for the tour offers much time for re-

Teachers' and Students' section

NEWS . . . briefs . . .

● Ballet Russe de Monte Carlo will play a return engagement in San Mateo, California, on February 16, at the San Mateo High School Auditorium. This internationally famous company is being brought to San Mateo under the auspices of the Ziceva Ballet School.

● The Houston Youth Symphony presented its 12th Anniversary Concert November 24 at the Music Hall in Houston, Texas. The concert orchestra was under the direction of Howard Webb. The ballet company under the direction of Emmamae Horn presented "The Nutcracker."

Four members of the present cast were with the original Houston Youth Symphony Ballet in its first performance on November 15, 1954. Namely, they were: Sue Harlow, Sheryl Schoenfield, Dolores Theofilu and Chesley Ann Santoro.

The following members of the Youth Ballet appeared as "Supers" with the Royal Ballet earlier in the month: Sue Harlow, Scheryl Schoenfield, Linda Taylor, Marcia Parsons, Marcia Moore, Marilyn Turner, Chesley Santoro, Ricki Bernstein and Carole Ann Charlton.

laxing and in many foreign countries of cultural interest.

The tour is sponsored by Student International Travel Association and a complete list of all countries visited as well as activities scheduled can be had by writing to Dorothy Dean Stevens, Director, Student International Travel Association, 525 Polk Street, Monterey, California.

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DANCE MASTERS OF CALIFORNIA will hold its One-Day Annual Convention on March 2, 1958, at the Ziceva Ballet School in San Mateo. Bulletin excerpts: Florelle Betsford presented her students in a revue entitled "What's Behind the Green Door?" at the Paris Theatre in Oakland, December 8. Featured on the program was the Ruth Beckford Company of primitive dancers . . . A son was born to Gloria Maddock. His name: Christopher Sean Maddock.

CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS held an All-Day Program December 8 at the Hotel Antlers in Indianapolis, Indiana. Faculty members included: Alada Alexander, Children's Material; Robert Lunnon, Ballet; June Rold, Children's Pre-School and Children's Material; Gus Giordano, Modern Jazz; and Grace V. Hansen, Ballroom. Bulletin excerpts: Robert Lunnon's wife, who was with Sadler's Wells Ballet, has now joined him in Chicago and will tour with Ruth Page . . . The next One-Day Session was held in Little Rock, Arkansas, January 12. The official One-Day Meeting of the Association will be in Chicago at the Hotel Sherman, February 2.

OKLAHOMA CHAPTER, DANCE MASTERS OF AMERICA, held a Material Session December 8 at the Monte Casino School in Tulsa, Oklahoma. Faculty included: M. Patterson, Ballet; Ted Sprague, Tap; C. Conaster, Toe (over 14) Gail Smithson, Modern Jazz; B. Barger, Tap Forum; Harold Walker, and Kotche, Ballroom. Bulletin News Notes: Oklahoma's first big DMA state convention will be held March 9 at the Huckins Hotel in Oklahoma City, Oklahoma.

BOSTON CHAPTER OF NADAA held its Prep Study Session November 24 in the Bradford Hotel in Boston, Mass. Faculty members included: Winifred Seelau, Children's Ballet; Jeannette Maillet, Modern Jazz; Karel Shook, Ballet; and Louis Crescenta, Tap.

ASSOCIATED DANCE TEACHERS OF SOUTHERN CALIFORNIA held a Presidents' Ball December 8 at the Statler Hotel in Los Angeles, Calif. Past Presidents included: Dorothy Lee Tifal, 1950 Dancing; Gladys Bowen, 1951, Betty and Burnett Bololten, Contest Winners; Tom Sheehy, 1952, Past President "Mixers" Dancing; Margaret Ketchum, 1953, Santa Claus Dancing; Charley Baker, 1954, Host for the Day; Margarito Otero, 1955, Babe and Duke York, Contest Winners and Lucille Iverson, 1956-7, Past President Mixers Dancing.

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to the editor

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I had been teaching dancing some twenty or so years, and I conceived the idea of bringing

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Louis Da Pron (dance director on Perry Como Show) instructs trio on the fine points of Tap dancing at Road's End Farm summer session.

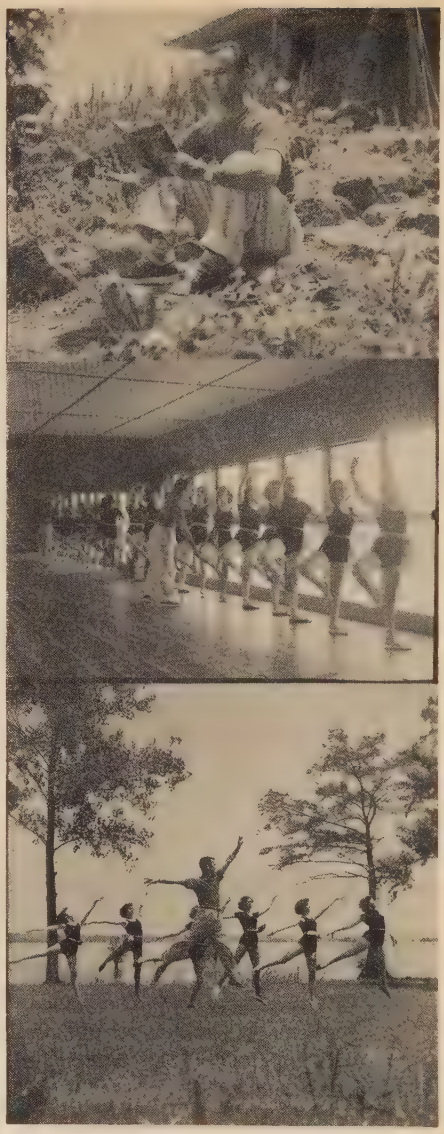
teachers and students together in the summer to work. I recruited friends of mine who were fellow members of Texas Association of Teachers of Dancing for my first faculty. Our first season was quite successful, and the second year we built a large studio facing the lake, with glass walls on two sides (lake side) and mirrors at one end. Our faculty the second year included Louis Da Pron, who was with us for two seasons. He was followed for two seasons by Jack Stanly of New York, and more recently Edith Royal has headed our teachers.

We have had teachers and students from almost every state Our season includes one week for teachers and professionals, two weeks for students, and two weeks are devoted to half-time color activities. In the latter field I have three groups for whom I do exclusive choreography: the Kilgore College Rangerettes who have appeared on "Wide, Wide World," Cinerama, "You Asked for It" and at every major bowl); the Purple Queens of Beaumont High School, and the Conchettes of Key West, Florida.

We advertise in Dancing Star, Dance Magazine and, of course, the word-of-mouth publicity has been our greatest advertisement. Many teachers say they would come to Road's End Farm if only to get the wonderful food that is served. In fact, so many requests are made for our recipes that a Road's End Cook Book is now being compiled.

Our studio is air-conditioned and our cottages are most comfortable. Along with the wonderful material, good food and congenial atmosphere, we have all types of sports and entertainment at no extra charge (horseback riding, boating, fishing, hiking, etc.). We feel that Road's End is truly 'the end' for the teachers searching as it includes learning in a delightful atmosphere, wonderful companionship, and a vacation all in one package.

Most Sincerely,
Denard Haden.



Top: Denard Haden relaxes.
Center: Junior ballet class in studio.
Bottom: Class on Caddo Lake shore.

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Poet's Theatre will integrate the poetic word with music and dance in a series of ten Monday programs. Utilizing the talents of leading actors, dancers and choreographers, the series will add a new dimension to the poetry recital in the atmosphere of the multi-faceted Seven Arts Center.

January 20 — EVE OF UNDERSTANDING by Edwin Byrd, starring Winifred Heidt. A new verse play. Original music, James Ringo; choreography, Waynne Warren; director of choral reading, Sheila Rubell; production coordinator, Edwin Byrd. Directed by Scotti D'Arcy.

January 27 — Edith Stephen and Dance Company. Poetic Dance Drama, DREAMS OF LIGHT AND DARK. Guest Artist, Talley Beatty; dancers, Sandra Corff, Barbara Bates, Doris Menchetti, Kenneth Thomas, Talley Beatty and Edith Stephen.

February 24 — Program introduced by Douglas Watson. First dramatic staging of work of Henry Miller, featuring Harry Carlson as HENRY MILLER IN THE ALCOHOLIC VETERAN WITH THE WASHBOARD CRANIUM. MADEMOISELLE CLAUDE. ASTROLOGICAL FRICASSE with Peggy Romano, Judith Panzer, Al Corbin, Paul Lewis, Edwin Byrd and Max Stormes. Mademoiselle Claude, choreographed by Edith Stephen; original music, James Ringo; adapted, staged and directed by Scotti D'Arcy.

March 10 — Claire Luce in a dramatic adapation of VENUS AND ADONIS by William Shakespeare. Choreography, Edith Stephen; original music, James Ringo.

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—Stanton-Rand

The Arita Lee Dance Studio in Meadville, Pa., held its annual refresher course in the Cecchetti Method of Ballet to enable students from all studios in northwestern Pa. and eastern Ohio to participate. The latest course was held Nov. 9, by Gertrude Edwards Jory for Grades 1 through 5. Some fifty students from Erie, Meadville and Greenville areas participated.

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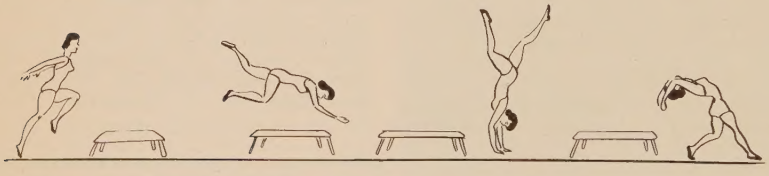

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Start the same as for a regular diving walkover. (See page 12 of "Theory and Practice of Acrobatics and Tumbling.") As soon as the body leaves the floor, reach upward and forward over the pedestal and land on the floor in front of the pedestal in a regular walkover position.

By diving over the pedestal, it will teach the pupils to get more height and distance in their dives.

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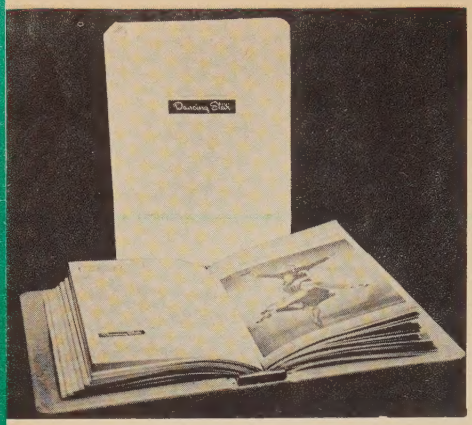

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